Collection of

Mr. Robert J. Wickenden

Paintings and Studies

by

Masters of 1830

and the

Barbizon School

The American Art Galleries

New York

CATALOGUE

OF

PAINTINGS AND STUDIES

BY THE MASTERS OF 1830

AND

THE BARBIZON SCHOOL

COLLECTION OF

MR. ROBERT J. WICKENDEN

TO BE SOLD BY ABSOLUTE AUCTION

ON TUESDAY EVENING, FEBRUARY 21ST,

BEGINNING PROMPTLY AT EIGHT O'CLOCK

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE, SOUTH

ON EXHIBITION DAY AND EVENING

THOMAS E. KIRBY, AUCTIONEER

THE AMERICAN ART ASSOCIATION, MANAGERS

1893

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

Auctioneer.

NOTE

Pictures to a painter are as books to a writer. In them is felt the impress of graphic thought, and they become both guides and companions in following after that ideal which is the beginning and end of an artist's life.

I have always been strongly attracted toward the masters of the school of 1830, and believe them to be luminaries as fixed in the sky of art as the masters of the Italian Renaissance or of the Spanish or Flemish schools.

My taste has followed this belief, and for study and recreation I gathered round me the present collection.

Obliged to part with them now, I do so with regret, yet trusting that those into whose hands they may fall will enjoy them as much as I have done.

Pictures should be appreciated for whatever beauty they may inherently possess, but a certain interest also attaches to the source from whence they come. I have always endeavored to be well assured of their genuine quality, first on their own merits, and secondly in tracing them as near the painters as possible.

In a number of instances they have come direct from the artists' studios, families, or intimate friends.

ROBERT J. WICKENDEN.

CATALOGUE

No. 1

JACQUE (CH.), b. 1813

A STUDY OF SHEEP

25 —

Panel ; size, 3½ inches by 10 inches

Some carefully painted studies of sheep treated in a sort of monotone ; the character of the animals is, however, well indicated. Signed " Ch. J." to the right. Collection of M. Pérrassin.

No. 2

FEYEN-PERRIN (F. A.), 1829–1888

35 —

HEAD OF A LADY

Canvas ; size, 10 inches by 13 inches

Delicately poetic in expression, and full of the charm that belonged to this master, whose last words were " *l'art domine tout.*" Signed in full in upper left corner.

No. 3

FRÈRE (THÉODORE), 1815–1885

TWILIGHT IN THE DESERT OF SYRIA

Panel; size, 4¼ inches by 7½ inches

Night is descending on the desert, and the caravan profits by the coolness to advance its lonely journey. The camels and their riders are projected in silhouette against the glowing orange of the deepening twilight sky. Collection of M. Stevens. Signed "Th. Frère" to the left.

No. 4

DAUMIER (HONORÉ), 1810–1879

A STREET SINGER

Canvas on panel; size, 5 inches by 5¼ inches.

Daumier was the caricaturist par excellence of his epoch, and he often portrays the amusing side without particularly forcing the note.

This personage in ancient crushed light felt hat, enormous neck-cloth, and a patch over one eye, with all his apparent infirmity, has evidently a good voice and lungs with which to awake the charitable instincts of passers-by. A touch of detail in one corner, showing a lackey on a passing carriage, and the buildings, give a flavor of Paris in the time of Louis Philippe. The initials "H. D." appear to the left.

No. 5

DAUMIER (HONORÉ), 1810–1879

A PARISIAN TYPE

Canvas on panel ; size, 5¼ inches by 5¼ inches.

An old man, whose development of jaw seems to make up for any lack of brain, is seated before a café, and is evidently about to drink after giving forth some wise statement. The fresh touch and anotomical precision show Daumier as a master in the art of humorous characterization. The initials "H. D." to the left.

No. 6

DIAZ (NARCISSE VIRGILE), 1807–1876

GYPSIES DANCING

Canvas ; size, 8½ inches by 10½ inches.

It is twilight, and some rose-tinted clouds near the horizon contrast with the depth of the blue sky. In and about a grove, near the foreground, the gypsies, in richly colored costumes, are dancing ; some near the immediate foreground are resting. Collection of M. Stromayer.

No. 7

SCHEFFER (ARY), 1795–1858

LAST HOURS OF MARIE-ANTOINETTE AT THE CONCIERGERIE

Canvas ; size, 8 inches by 10 inches

The martyr-queen is seated by her pallet in the early light of dawn, writing her last words to her sister. Even the rough guards and soldiers, who have been drinking and playing cards on the other side of the screen, seem touched by her gentleness. Signed "A. Scheffer, f." to the left Collection of M. Fourdrin, architect, and friend of Scheffer.

No. 8

LAPOSTOLET (CHARLES), 1824–1890

THE SEINE AT ROUEN

Canvas ; size, 14½ inches by 18 inches

A sunny day, with blue sky and light flying clouds over one of the reaches of the Seine near the old city and port of Rouen, where the painter resided for some time. Wharves and shipping to the right. In the foreground is marshy ground, of a rich, transparent greenish color. From sale after decease; stamp of sale to the left.

No. 9

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

THE SPORTSMAN

Canvas on mahogany panel; size, 5¼ inches by 8 inches

One of Daubigny's earlier works. It gives evidence of the respect for detail that characterized this epoch of his career. A sportsman accompanied by his dog is walking near the foreground, between masses of foliage that border the road. Farther off are seen some poplars, always a favorite tree with Daubigny. Signed "Daubigny" to the right.

No. 10

DECAMPS (ALEXANDRE), 1803–1860

STUDY OF AN ARAB ENCAMPMENT

Sketching board mounted on canvas; size, 13¾ inches by 19 inches

A sketch, evidently painted on the spot. A company of Arabs and Turks have pitched their camp near some old ruins; rugs have been thrown down, a fire lighted. While the negro in the background looks after the preparation of the meal, several Arabs in the foreground engage in a conversation. One standing points to the distant hills, as if discussing the route to be taken. A palm-tree lifts itself gracefully against the sky, and cacti spring up here and there.

No. 11

ROUSSEAU (THÉODORE), 1812–1867

THE PLAIN OF BARBIZON AT TWILIGHT

Panel; size, 14¼ inches by 21 inches

An harmonious study of twilight tones. Long, low-lying hills come against the sky, of which the color and gradations are finely kept. The plain is almost entirely lost in gloom; near the foreground an old apple-tree rises, near which one makes out a man advancing with a cart. Collection of M. Delaunay, a friend of Rousseau. The initials "Th. R." to the left.

No. 12

BOULANGER (LOUIS), 1806–1867

PORTRAIT OF GEORGE SAND IN HER YOUTH

Canvas; size, 17 inches by 21 inches

Louis Boulanger was an intimate friend of Victor Hugo and other prominent literati of the Romantic period, including George Sand, of whom the present portrait was painted from life at about thirty years of age. In it one traces the strong features, intellectual forehead, and dreamy eye that belonged to the great novelist. The hair is worn in Florentine fashion, and the somewhat accentuated shoulders are bare. Signed with the initials "L. B." to the left. Oval in form.

No. 13

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

STUDY OF A VINEYARD

Canvas ; size, 25 inches by 32 inches

One of the studies that Daubigny made and used in painting his celebrated picture, "The Vintage," now in the Museum of the Louvre. The rich notes of yellow, orange, and crimson, relieved here and there by touches of rich green, and the dark clusters of grapes are noted frankly and with brilliancy. The qualities of the sky, and the hillside that rises toward it, are in broad harmonious relations. From the painter's family, after decease. A statement of its authenticity, and the monogram "C. D.," appear to the left.

No. 14

DIAZ (NARCISSE VIRGILE), 1807–1876

AN AUTUMN LANDSCAPE

Canvas ; size, 12½ inches by 16 inches

A picture in Diaz's earlier manner, with fine quality in the sky and autumnal color. In the middle distance, one sees a man seated near a group of trees guarding a scattered flock of sheep. The touch seems more delicate and timid than it became later, but the color scheme shows that this was from the beginning the greatest gift nature had given Diaz. Collection of Mr. Delarue. Signed "N. Diaz" to the left.

No. 15

CABAT (L.), 1812–

A PASTORAL LANDSCAPE

Canvas ; size, 15 inches by 21 inches

Cabat was one of the pioneers of the movement of 1830, and a connecting link between the old classical school and the new men. There is a well-measured, self-contained charm in his works, which were appreciated, and secured him official favor. In this representative example a peasant is thrown down near the foreground ; near him is a dog, and farther back a herd of cows and goats are being driven toward us. To the left are woods, through which the sunlight glances on some well-defined tree-trunks ; to the right, on a distant hillside, is seen a village, and a soft, quiet sky harmonizes with the reposeful feeling of the whole picture. Signed at the left "Cabat."

No. 16

CHAPLIN (CHARLES JOSHUA), 1825–1891

THE REAL AND THE IDEAL

Canvas ; size, 12½ inches by 16 inches

While the white-winged genius of the ideal sits amid soft draperies, with tablet and pencil in hand, gazing upward and waiting for inspiration, the genius of the real comes in with ruddy cheeks and sun-browned flesh, with the upraised wings of a field-bird, full of movement and life. In his hair are poppies and corn-flowers ; at his side are slung the pipes and tambourine that tell of rustic dances on the greensward, suggested by a flying drapery of that color: It gives evidence of the study of Boucher and Rubens that characterized Chaplin's work. Collection of M. Bande. Signed "Chaplin" to the left.

No. 17

COROT (J. B. C.), 1796–1875

PARIS, FROM NEAR MEUDON

Canvas; size, 7¼ inches by 10¾ inches

From the top of the hill above the Seine one sees the distant domes and towers of Paris: the Invalides and Pantheon are easily distinguishable. The sky is broken with cumulus clouds, and occasional glances of sunshine illumine the distance. Nearer to us is the river, and some foliage in the foreground, broadly treated in quiet gray-greens. The values are kept with delicacy and truth. Collection of M. Perrassin. Signed to the left, "Corot."

No. 18

GÉRICAULT (THÉODORE), 1791–1824

STUDY OF A HORSE IN ITS STABLE

Mounted on canvas; size, 13 inches by 16½ inches

A study of a well-formed horse in its stable, characteristic of this master, whose marvellous achievements and untimely death mark an epoch in French art of the earlier part of the century.

No. 19

BARYE (ANTOINE LOUIS), 1796–1875

A BULL IN HIS STABLE

Canvas; size, 18 inches by 21½ inches

An interesting study of a bull from nature, and one of the rare works in oil by this master.

Barye's paintings and drawings possess similar strength to his sculpture. The medium in which he worked was a secondary consideration to powerful construction, with truth and expression in anatomical detail. The sense of form predominates over color, and a characteristic dignity qualifies all the works of this artist, who in our century, or any other for that matter, has no superior in the treatment of animal forms. The Barye Memorial Exhibition, held in the American Art Galleries in 1889, was a fitting tribute to his memory.

This work comes from his daughter, Madame Villedieue-Barye, and is signed in full at the right, "BARYE."

No. 20

COROT (J. B. C.), 1796–1875

IN THE VATICAN GARDENS AT ROME

Canvas; size, 7½ inches by 13¾ inches

Such a study as this holds much the same relation to Corot's later work as Raphael's Peruginesque studies did to his. Severe and careful treatment of each detail formed the basis for the free, broad treatment that came later on. Yet one feels an underlying love in all that Corot did, and from first to last there is the same delicate creamy sky color, and notes of blue-gray distance. On the wall to the left one sees painted the word "ROME," where it was painted during Corot's first visit in 1826. Collection of M. Monpér, who had it from Corot. Signed "Corot" to the left.

No. 21

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

AT THE HELM OF A CANAL BOAT

Panel; size, 5¾ inches by 9½ inches

Daubigny was evidently in luck on the day he painted this; he had obtained a tow from the canal-boat, and the bow of his studio-boat, the *Botin*, projects into the foreground. To profit still further by so well-placed a model, he painted the helmsman as he saw him, relieved against the sky, from his own cabin. It is a gray, rainy day; Daubigny is economizing it by making a move farther up the river. His hand could not be idle, and hence this little symphony in grays and blacks. From the painter's family, after his decease. The monogram "C. D." to the right.

No. 22

DECAMPS (ALEXANDRE), 1803–1860

RIVER SCENE IN RUSSIA AT SUNSET

Panel; size, 5½ inches by 9¾ inches

Most probably done on the spot, during one of Decamps' Oriental journeys. In the foreground a Russian house, some boats, and figures; farther off across the river, minarets and domes, behind which the sun is setting in notes of pure vermilion; farther up the sky come some accents of purer blue, put in firmly with the palette knife. Signed "D. C." to the left. Collection of M. Delaunay.

No. 23

DIAZ (NARCISSE VIRGILE), 1807–1876

THE LOVERS

Panel ; size, 8½ inches by 10½ inches

They are seated on a bank to the left, with a background of foliage ; to the right is seen a rich bluish sky. Such pictures as this prove Diaz to have been one of the most brilliant and sensitive colorists of the century. Collection of R. I. Stevens, Esq. Signed " N. Diaz " to the right.

No. 24

HERVIER (A.)

BRETON INTERIOR

Canvas ; size, 9½ inches by 12½ inches

A curious interior, that interests by its very simplicity and effect of light and shade. One wonders where the passage, whence comes the light, leads to. No figures are seen, but the fragments of old furniture and utensils permit us to people it for ourselves with quaint Breton personages. Signed " Hervier," upper right corner. Collection of M. Borniche, friend of the painter.

No. 25

COROT (J. B. C.), 1796–1875

THE BATHER

Canvas ; size, 11 inches by 9 inches

A nude study of a woman, painted with feeling for the quality of color and light. Corot saw flesh as he saw the sky, always prismatic in quality, like the inside of a delicate shell. One is somehow reminded of Correggio in looking at this simple figure, treated with the conscientious affection of one who loved nature, art, and beauty more than all else. Collection of M. Stromayer. Signed "Corot" to the right.

No. 26

ROQUEPLAN (CAMILLE), 1800–1855

MARINE VIEW NEAR DOVER

Canvas ; size, 11 inches by 19 inches

A fresh marine, with vigorous effect of sky ; in the distance are seen the town and cliffs of Dover ; nearer the foreground two cutters are taking some people to a passing vessel ; a brig under full sail is coming toward us. Collection of M. Bande.

No. 27

MICHEL (GEORGES), 1763–1843

AN AUTUMNAL LANDSCAPE

Paper mounted on canvas ; size, 10¼ inches by 13 inches

A break in the darker clouds lets the light fall on the centre of the landscape, discovering the rich colors of autumn. To the left is a mill, and two little figures advance on the road that leads away from the foreground. Collection of M. Borniche. It is signed "Michel" to the left, which is exceptional, as Michel signed his works but very rarely.

No. 28

ROUSSEAU (THÉODORE), 1812–1867

WINDMILLS AT SUNSET

Canvas ; size, 12 inches by 18 inches

A richly toned, windy-looking evening sky, against which two antique windmills are lifting their sails. Broken ground and a pool near the foreground, near which is sitting a peasant in red sash, accompanied by a dog. Dramatic in composition, and an example of Rousseau's earlier manner. Signed "Th. Rousseau" in full to the left. Collection of R. I. Stevens, Esq.

No. 29

COROT (J. B. C.), 1796–1875

THE BANKS OF THE MARNE

Panel ; size, 4½ inches by 19½ inches

A long narrow panel, painted as a decoration by Corot in a château near Ferté-sous-Jouarre. An old man with red cap is seated in a boat near the foreground to the centre of the picture. To the right are a series of aspen-like trees on a wooded bank. Farther off in the distance on the opposite side of the river is seen a church. In Corot's later manner, and of a delicate suggestive beauty.

No. 30

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

A STUDY OF SHEEP

Canvas ; size, 19 inches by 30½ inches

Some splendid heads and figures of sheep, painted against a dark background. Daubigny often utilized this study, especially in his picture and famous etching of "The Great Sheepfold." Coming from the family of the painter after his decease. Signed in full, "Daubigny," to the right.

No. 31

APPIAN (A.)

THE MARTIGUES IN THE MEDITERRANEAN

A bright day on the shores of the Mediterranean, near the mouth of the Rhone ; the sky is blue with occasional touches of light cloud. The shores, rough, rocky, and of ochrish tint, with which the water of strong greenish blue contrasts. Some little figures make spots of color on the shore. Appian is more widely known as an etcher, but is also a strong painter, and his works have been bought by the French Government for the Luxembourg and other national museums. Signed " Appian " to the right.

No. 32

MICHEL (GEORGES), 1763–1843

WINDMILLS NEAR LILLE

Size, 12½ inches by 16 inches

A windmill of antique form with white sails, with other buildings on a bank rising to the right ; soft effect of sky and distance ; two women near the foreground converse as they walk. Collection of M. Percival.

No. 33

DAUBIGNY (KARL PIERRE), 1846-1886

ON THE BANKS OF THE OISE

Panel ; size, 17½ inches by 24 inches

A riverside study of picturesque composition. A mass of trees to the right are relieved against a sky with moving clouds. That Karl had learnt much from his father and Corot is evident, yet there is a robust strength in his work, and a depth of color, which is quite personal. From the painter's studio, after decease. Signed "Karl Daubigny" to the left.

No. 34

CHINTREUIL (ANTOINE), 1814-1873

FIELDS IN JUNE

Canvas ; size, 15½ inches by 27 inches

One of Corot's favorite pupils, Chintreuil seems to enter fully into sympathy with the fresh green and blue of nature. If his genius was more limited, he is none the less poetic in his treatment of favorite themes. One feels in this landscape the fresh breezes of the open fields ; the sky is clear, the hay being cut and gathered ; it is the leafy month of June. Near the foreground a peasant boy in blue blouse is in the act of taking off his cap to catch a butterfly, while a little girl with basket on her arm and in a sunbonnet stands watching near by. Collection of M. Polak. Signed "Chintreuil" to the left.

No. 35

COURBET (GUSTAVE), 1819–1878

A PASTORAL OF THE DOUBS

Canvas ; size, 20 inches by 24 inches

In a quiet green valley, bordered by rocky hillsides, a peasant girl is seated near a short, bushy oak ; she is knitting, while her charges, two grayish, nondescript cows, are grazing a little farther off. On the other side of the valley, the hillside, covered with dryish looking grass, through which rocks crop out here and there, rises in warm, sunny light against the deeper tone of the sky. As usual, the palette knife has played an important part in the execution. This picture came from Madame Monnier, Courbet's intimate friend.

No. 36

SCHEFFER (ARY), 1795–1858

HEAD OF CHRIST

Canvas ; size, 12½ inches by 16 inches

" A man of sorrows and acquainted with grief." This does not seem to be the ideal, somewhat effeminate type of Christ which artists have for the most part given us, but one who in righteous indignation could rise up and say, " Woe unto you, Bethsaida ! " " Woe unto you, Chorazin ! " or chase the money-changers from his Father's House. Treated with stronger touch than is usually the case with Scheffer, who was preëminently a painter of sentiment. Signed " A. Scheffer " to the left. Collection of M. Bande.

No. 37

TROYON (CONSTANT), 1813–1865

ITALIAN BUFFALO

Painted on board, mounted ; size, 11 inches by 18 inches

Two of these picturesque beasts of burden. One is standing, the picturesque outline coming in silhouette against the light flocculent sky ; near it is another, lying down. They are painted with knowledge of their character, anatomy, and various textures. It was evidently done while the painter was on his visit to Italy. Signed with the initials "C. T." to the left. Collection of M. Mazaroz.

No. 38

COROT (J. B. C.), 1796–1875

NEAR VILLE D'AVRAY

Size of panel, 8 inches by 10 inches

A little poem of springtime. Some delicate young trees near the foreground rise, fluttering their leaves against the gray-blue sky ; farther off is seen a cottage and a little girl in black dress and straw hat crossing the fields ; farther off still, the outlines of woods. It bears evidence of having been done directly from nature. Collection of M. Perrassin. Signed to the left, "Corot."

No. 39

DIAZ (NARCISSE V.), 1807–1876

BATHERS NEAR A WOOD

Panel ; size, 11½ inches by 13½ inches

A group of girls and women, with richly colored draperies thrown about their half-nude figures, are picturesquely grouped near a wood, listening to one in the immediate foreground who plays upon a mandolin. It is evening, and the tints of the twilight sky in the background echo the brilliance of the flesh tints and gorgeous draperies. The touch is broad but sure, betraying the master hand. In looking at it one thinks of the richest gems. Collection of M. Luthereau, formerly editor of *La Célébrité*, and a friend of Diaz.

No. 40

DUPRÉ (JULES), 1812–1889

SUNSET OVER MARSHES

Canvas ; size, 10½ inches by 14 inches

The deep tones of the plain at twilight contrast with the rich metallic-like notes of the sky. A windmill is seen to the left, and some figures on horseback are coming to the watering-place at a pool nearer the foreground, which again reflects the sky. Collection of M. Bonnal. The initials " J. D." to the right.

No. 41

DEDREUX (ALFRED), 1812–1860

THE STAG-HUNT

Canvas ; size, 12½ inches by 16 inches

The stag is mounting the hillside in the distance and the hounds are almost upon him. Several huntsmen are close after them. Nearer to us, and winding a blast on his hunting-horn, is a red-coated horseman in full gallop. Full of the spirit of the chase, which Dedreux understood and enjoyed from constant personal experience. Collection of R. I. Stevens, Esq. Signed "A. Dedreux" to the right.

No. 42

MICHEL (GEORGES), 1763–1843

LANDSCAPE WITH FIGURES

Canvas ; size, 21 inches by 26 inches

An interesting composition by the pioneer of the modern landscape movement. A village is seen in the distance ; to the right on a hill fringed with trees an old ruin is seen ; nearer the foreground two women, a boy, and a cow. A bare broken oak to the left rises against the light of the sky. Collection of M. Borniche.

No. 43

TROYON (CONSTANT), 1813–1865

AN AUTUMN LANDSCAPE

Size, 22 inches by 29 inches

Some richly colored beech or chestnut trees rise against a broken sky, evidently in some park; in the distance one sees evidence of a more open meadow. It is known that Troyon was primarily a painter of landscape purely. Signed "C. T." to the left.

No. 44

MILLET (JEAN FRANÇOIS), 1814–1875

OLD CHÂTEAU IN NORMANDY

Canvas mounted on panel; size, 12 inches by 18 inches

Antique in form, with strong square lines. It exemplifies in its severity Millet's own character. There is a dignity in the composition and touch, and its freshness indicates it as having been done directly from nature. To the right is a grove of trees; to the left there runs a sort of moat. A wall, broken by a gateway, crosses the foreground, and nearer to us still is seen a white peacock, couched in the grass. Signed "J. F. Millet" on the wall to the right. Collection of M. Mazaroz.

No. 45

ROUSSEAU (THÉODORE), 1812–1867

THE LITTLE WASHERWOMAN (LA PETITE BLANCHISSEUSE)

Panel; size, 6¼ inches by 8½ inches

The title of this picture is given by the little figure of a woman who is hanging out her clothes on a line near the thatched cottage to the left. To the right are some carefully treated trees, and a road leads away from the foreground toward the distance, where one sees indications of more buildings. In Rousseau's most finished manner, combining careful detail with breadth of execution and richness in color. Signed "Th. Rousseau" to the left. Collection of Dr. Siéchau.

No. 46

COROT (J. B. C.), 1796–1875

A WOODLAND ROAD

Canvas; size, 13½ inches by 22½ inches

A bit of woodland, upright in form and decorative in composition. An autumnal warmth pervades the woods, and the sky is deep in color. A peasant woman with red head-dress, and sickle in hand, is coming from the left, and the horizon between the trees glows with opaline light. Collection of M. J. Etex. Signed "Corot" to the right.

No. 47

DELACROIX (EUGÈNE), 1798–1863

FORAGING UNDER DIFFICULTIES

Canvas; size, 15½ inches by 19 inches

A French Zouave, in blue tunic and voluminous red trousers, is saving himself and as much booty as possible from the pursuing Arabs who are coming after him out of the village, evidently uttering fierce imprecations. One chicken has managed to get away, but another still holds good on his shoulder. The *pièce de résistance*, in the shape of a squirming cat, he holds to solidly with his right hand, yet far enough off to prevent pussy's claws from catching him. Evidently meat is scarce in camp, and they will be regaled with "*lapin chasseur*" and *poulet sauté* if he keeps a good start on the Arabs. The cat is treated with the vigor Delacroix bestowed on felines of a larger and fiercer sort. Collection of M. Mazaroz. Signed "Eug. Delacroix," to the left.

No. 48

DELAROCHE (PAUL), 1797–1856

CHARLES EDWARD, THE YOUNG PRETENDER, IN SCOTLAND

Panel; size, 14 inches by 18½ inches

Hidden in a cave on the seashore, previous to his flight to France, the young "Prince Charlie" and his attendants are being cared for by the faithful Macdonalds, who would allow no ransom to tempt them to betray him. Flora Macdonald has evidently brought them provisions, and the young prince holds her hand in gratitude, and, if tradition be true, with sentiments of a still more tender kind. An older attendant accompanies the prince, and a wounded man in tartan and kilt rises nearer the foreground. Farther back a boy has thrown himself down to sleep, worn out with fatigue. Collection of M. Varieux, formerly consul-general of France at Pernambuco. Signed "P. Delaroche" at the left. Engraved by Reynolds and Sixdeniers.

No. 49

DIAZ (NARCISSE V.), 1807–1876

FOREST INTERIOR AT FONTAINEBLEAU IN SPRINGTIME

Canvas ; size, 13¾ inches by 21¼ inches

A study from nature in early spring, when the new growth of leaves has scarcely hidden the remains of the previous year. To the right an oak, sturdy and strong, seems to depict the powerful character of Diaz himself. The texture and color of the bark and moss and undergrowth give to the study an indescribable flavor of the forest. From the Diaz sale, after the painter's decease. Collection of M. Petit. Stamp of the Diaz sale to the left.

No. 50

DORÉ (GUSTAVE), 1832–1883

COMBAT OF GAULS AND ROMANS

Canvas ; size, 21 inches by 30 inches

The Gauls are valiantly defending their home against the Roman invaders. Beneath a giant oak to the right are seen the white-robed Druids, and farther back still an altar on which the bleeding victim has been sacrificed to appease the gods. In the middle distance the fight waxes hotly against the on-coming imperial standards. The sky aids the dramatic effect. Collection of M. Gaillard, celebrated painter and draughtsman, who was a personal friend of Doré, from whom he had it.

No. 51

HERVIER (A.)

OLD PORT IN BRITTANY

Canvas; size, 15 inches by 17⅞ inches

No one entered more into the spirit of these curious old Breton ports than Hervier. He loved their conglomerate architecture and mediæval forms. The tide is out, and has left a fishing craft stranded; the masts rise against an intensely blue sky, that is again relieved by the rich brown tones of the architecture. A mellow quality pervades the whole painting. Signed "Hervier" to the left. Collection of M. Borniche, friend of the painter.

No. 52

ROUSSEAU (THÉODORE), 1812–1867

ROADWAY IN THE FOREST OF FONTAINEBLEAU

Panel; size, 10¾ inches by 14¾ inches

It is afternoon in summer and the foliage is at its richest growth. The trees in the immediate foreground are in shadow, which extends across the picture. The opposite side of the road is in sunlight. The tree forms and the perspective of sky, woods, and ground are carefully rendered. A few lighter cloud touches appear near the horizon, and the sky by delicate gradations takes on a more intense blue as it approaches the zenith. Gives evidence of having been executed for the most part from nature. On the back of the panel, which is of solid oak, is seen the following stamped inscription: "Luniot Ganne, panneaux de chêne, 1er Qualité, à Barbizon." It will be remembered that it was at Ganne's *auberge*, Millet and Jacque put up when they first went from Paris to Barbizon in 1848. Signed "Th. R." to the right.

No. 53

TROYON (CONSTANT), 1813–1865

SEASHORE WITH DUCKS

Canvas; size, 15½ inches by 22 inches

Troyon spent a great deal of time on the Norman coast, and has been known to paint several pure marines. In the present picture, however, it is the beach with figures and boats that occupied him, and a strong effect of sky. Not, however, to entirely leave out his devotion to animal life, he has put in a couple of ducks, who amuse themselves in the pool left in the foreground by the receding tide. Signed "C. Troyon" to the right. Collection of M. Polak.

No. 54

COROT (J. B. C.), 1796–1875

THE CASTLE IN RUINS

Panel; size, 9½ inches by 13 inches

Two ladies advance from beneath the shadow of the trees and rocks in the foreground toward the open plain, which is inundated with light from the horizon: one is indicating an old castle on a distant hill, evidently recalling its past history. The gray tone of the foliage and rocks is relieved by touches of red and blue in the draperies of the figures, which contrast with the glow of light in the sky. The picture is of the middle period of Corot, showing, both in its subject and treatment, the influence of the Romantic school. Collection of M. Perrassin, a friend of Corot. Signed to the left, "Corot," and on the back is seen written, "Corot, 1856."

No. 55

DIAZ (NARCISSE V.), 1807–1876

A FOREST INTERIOR

Panel; size, 4½ inches by 6 inches

Through a vista in the woods, that otherwise are in shadow, a bright golden touch of sunlight is seen, illuminating the more distant trees; a pool occupies the foreground. Collection of M. Tieulade. Signed "N. Diaz" to the left.

No. 56

DAUBIGNY (KARL PIERRE), 1846–1886

STORM OFF TROUVILLE

Panel; size, 13½ inches by 28 inches

Evidently a stiff squall has sprung up, and the fishing boats will do well to make for the harbor. The surf rolls angrily in toward us. A break in the clouds lets through the light and a touch of blue, which contrast with the darker clouds. It was painted on the spot. From the painter's studio. Signed "Karl Daubigny, 1884," to the left.

No. 57

JONGKIND (JOHANN BARTHOLD), 1822–1890

110

MOONRISE ON THE MEUSE

Canvas; 8¼ inches by 13½ inches

The mellow full moon is rising behind a perspective of windmills that border the Dutch river. Some barges float lazily on the stream. A warm quality of light and mystery pervades the whole picture. Signed "Jongkind" to the left.

No. 58

ROUSSEAU (PHILIPPE), 1816

100

FISH ON THE SEASHORE

Canvas; size, 12 inches by 22 inches

Spread out in fresh disorder, as they fell from the fisherman's basket, the soles, skates, red-fish, lobsters, etc., appear in all their rich colors and still wet with salt water. The background of rocks and sea is suggestive and shows that the romantic movement invaded even the domain of still-life, and added its touch of poetry to the painting of fish. Philippe Rousseau was the best still-life painter of his epoch, and also treated the fables of La Fontaine with success. His "Town Rat and Country Rat," in the Luxembourg Gallery, is a proof of this. Signed "Ph. Rousseau" to the left. Collection of M. Delaunay.

No. 59

TROYON (CONSTANT), 1813–1865

COW IN STABLE

Size, 9½ inches by 13¾ inches

Study of a brown cow, expressing with thorough knowledge the dull placidity of bovine nature. Signed "C. T." to the left. Collection Bande.

No. 60

CHINTREUIL (A.), 1814–1873

ROADWAY NEAR TOURNELLES

Oak panel; size, 11 inches by 16½ inches

One of Chintreuil's studies from nature. A roadway leads away from the foreground. To the right, and under a clump of trees which occupy the centre of the picture, are some buildings. A brilliant light azure sky complements the fresh green of the foliage. Collection of M. Mazaroz. Signed "Chintreuil" in red to the right.

No. 61

DAUBIGNY (KARL PIERRE), 1846–1886

THE BEACH AT TRÉPORT

Panel ; size, 13½ inches by 23 inches

Painted from nature in 1884. The water, sky, shore, and the movement of the promenaders and bathers, are well given. Karl had a great love for the sea, and especially enjoyed the season he spent on the Norman coast each year. From the painter's studio. Signed " Karl Daubigny, 1884," to the left.

No. 62

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

MOONRISE IN THE VALLEY OF THE OISE

Size, 17 inches by 41 inches

Daubigny had a love for long, flowing lines, and these were afforded him by the valley of his favorite Oise. Across the valley, the delicately tinted luminous moon is rising in a soft gray sky. Nearer to us is a group of young poplars, rising against the sky, beneath which are seated two female figures ; accompanying them are two dogs, that make strong dark notes. The middle distance shows fields of growing grain, broken here and there by the trees and groves that mark the place of the River Oise. This work was bought from the family after the painter's decease. A statement of its authenticity and the monogram, " C. D.," at the right.

No. 63

COURBET (GUSTAVE), 1819–1878

AN ALPINE TORRENT

Canvas; size, 40 inches by 60 inches

It is the dawn of an autumn morning in the Alps. The distant peaks are tinted with rosy light. In the middle distance the forests of fir and poplar, as they rise on each side of the valley, are still shrouded in gloom. Nearer to us, in the immediate foreground, a torrent, which by its pure color tells of melting snow, bounds over its bed of titanic rocks, that lie in sublime disorder on either side. A single eagle soars aloft in the sky. Such scenes harmonized with Courbet's intense, rugged nature, and he swept on the masses of rich deep color with broad strokes of his palette knife. In this picture there is scarcely a touch given with the brush—bristles were too tender, and the blade of steel was more to his taste. It was his almost exclusive tool during the later years, which, after the affairs of the Commune, including the pulling down of the Vendome column during Courbet's term of office as "Minister of Fine Arts," in 1870, were embittered by exile from his beloved France. It was during this period that the picture was painted, in 1873, for a gentleman at Ornans. It was afterward bought by a M. Weil, and from him in turn by M. Mazaroz. Signed at the right, "G. Courbet, '73."

WATER-COLORS AND DRAWINGS

No. 64

ANDRIEUX (A.), 1829

ARTISTS PAINTING IN THE FOREST OF FONTAINEBLEAU

The inscription, "Artistes dans la foret de Bas-Breau," to the right. Signed "A. Andrieux" to the left. Indian ink.

No. 65

BARYE (ANTOINE), 1796–1875

HYENA AND ANTELOPE

Pencil drawing. Stamped "BARYE." From collection of Madame Villedieue-Barye, daughter of Barye.

No. 66

CHARLET, 1792–1845

DANCING AT LA CHAUMIÉRE

Pencil. Signed "Charlet." Collection of M. Kiéffe.

No. 67

CHARLET

THE REPAST OF THE SALTIMBANQUES

Signed "Charlet." Collection of M. Kiéffe.

No. 68

CHARLET

SAPPER AND GRENADIER

Signed "Charlet."

No. 69

CHARLET

OFFICER AND COLOR-SERGEANT OF THE GUARD

No. 70

DAUBIGNY (CHARLES FRANÇOIS), 1817–1878

THE LION HUNT

After Delacroix, in sanguine. Signed "Daubigny après Delacroix." From sale of studio effects, after the painter's decease.

No. 71

DAUBIGNY (CHARLES FRANÇOIS)

CHÂTEAU OF CRÉMIEUX

A drawing in crayon *conté*, made during a visit of Daubigny to the Morvan. Stamped with the monogram "C. D." From Daubigny sale.

No. 72

DAUBIGNY (C. F.)

VALLEY IN THE MORVAN

Crayon *conté*. Stamped "C. D." Daubigny sale.

No. 73

DAUBIGNY (C. F.)

NEAR CRÉMIEUX, IN THE MORVAN

Pen and ink. Stamped "C. D." Daubigny sale.

No. 74

DAUBIGNY (C. F.)

A STUDY OF THE POET BÉRANGER'S ROOM AFTER HIS DEATH

This study, carefully executed in pencil, with all its details, was made from nature immediately after the poet's death, and was reproduced as a frontispiece in a special edition of Béranger's poems that were then published. One sees the great simplicity that surrounded the greatest French song-writer of our century, even to the details of his toilet-room in the corner, where hangs his large round hat. In the waste-basket Daubigny has put on two pieces of paper, "Chambre Béranger," and has signed "Daubigny" just below.

No. 75

DAUBIGNY (C. F.)

OXEN AT THE PLOUGH

Sanguine; stamped "C. D." Sketches also on the reverse side. Daubigny sale.

No. 76

DAUBIGNY (C. F.)

THE OISE, NEAR THE ÎLE DES VAUX

A charcoal study, with washwoman working in the foreground, and a boat drawn up on the shore. Stamped with monogram "C. D." Daubigny sale.

No. 77

DAUBIGNY (C. F.)

THE PLAIN OF ANVERS

Crayon *conté* study, showing some apple-trees and poplars in perspective. Stamped with monogram "C. D." Daubigny sale.

No. 78

DAUBIGNY (KARL), 1846–1886

FISHING BOATS OFF TRÉPORT

Pencil. Stamped "Karl Daubigny."

No. 79

DAUBIGNY (KARL)

A BATTLE-FIELD DURING THE SIEGE OF PARIS

This sketch, in sanguine, was made on the spot during action, in which Karl, as a member of the National Guard, took part. One sees several wounded and dead soldiers near the foreground, and a disabled cannon; farther off, the rising smoke tells of musketry fire and cannonade. Stamped "Karl Daubigny." From the painter's studio.

No. 80

DAUBIGNY (KARL)

IN THE PYRENEES

This water-color was made during a trip taken in company with Henri Regnault and his father across the Pyrenees in 1868. Signed "Karl Daubigny." From the painter's studio.

No. 81

DAUMIER (HONORÉ), 1810–1879

QU'IL MOURUT (LES HORACES)

A satire on would-be tragedy. India ink. Signed "H. D.," and the title written below.

No. 82

DAUMIER (HONORÉ)

LAST SCENE OF ALL

Pencil drawing. Signed "H. Daumier" to the right. Collection of M. l'Écorché.

No. 83

DECAMPS (ALEXANDRE)

THE GOOD SAMARITAN

Carefully executed in crayon *conté*, showing Decamps' power over the nude. Signed "D. C." to the right. Collection of Marquis de Vasselot.

No. 84

DECAMPS (ALEXANDRE), 1803–1860

AN ORIENTAL TINSMITH

A tinsmith, assisted by his apprentice, is working in the open street. Signed "D. C." to the right.

No. 85

DELACROIX (EUGÈNE), 1799–1863

THE VISIT OF THE WISE MEN OF THE EAST TO BETHLEHEM

A well-treated study in sepia. Signed "Eug. Delacroix," and on the back are other drawings with the pen. Collection of M. Norblin, friend of Delacroix.

No. 86

DELACROIX (EUGÈNE)

FAUN WITH GOAT

A frankly treated classic subject. Signed "Eug. Delacroix" at the top to the right, also the date at the lower corner. Collection of Norblin, friend of Delacroix.

No. 87

DELACROIX (EUGÈNE)

PEACOCKS AND HORSE

Pen and ink, with written notes. Stamped "E. D." and the date at the bottom. From the painter's sale, after decease.

No. 88

DELACROIX (EUGÈNE)

TURK SMOKING

Pen and ink, strongly treated, evidently from life.

No. 89

DIAZ (N. V.), 1807–1876

LA DANSE

A study in blue and red chalk of some boys who are dancing with much spirit to the time of a tambourine. "La Danse" appears written to the lower left side.

No. 90

DIAZ (N. V.)

BATHERS IN A PARK

A water-color showing a bevy of women bathing. The light falls brilliantly on the group. A dog watches them from a little island near mid-stream, and a piece of richly colored drapery is hanging in a tree. Signed "N. Diaz" to the right. Collection of M. Bonnal.

No. 91

DORÉ (GUSTAVE), 1833–1883

LE CAPITAINE FRACASSE.

Pen and ink. Signed "G. Doré" to the left.

No. 92

GAVARNI, 1801–1866

THE STREET MAGICIAN

Pen and ink and water-color. Signed "Gavarni." Under it appears this inscription: Avec la permission des autorités, messieurs, qu'est-ce qu'il faut à un homme habile pour vous en faire voir de toutes les couleurs? Pas plus gros que ça, de n'importe quoi, messieurs!

No. 93

GÉRICAULT, 1791–1824

NAPOLEON PARTING WITH JOSEPHINE,

in sepia, on one side; and,

HORSES AND DOGS RUNNING,

in pencil, on the reverse.

Collection of M. Kiéffe, who had it from the Géricault family.

No. 94

GÉRICAULT

MAN SLAYING A HORSE IN COMBAT

In red chalk. Full of action.

No. 95.

GUDIN, 1802–1880

MEN-OF-WAR

Marine in sepia. Signed "Gudin" to the right.

No. 96

HERVIER (A.)

AN OLD CHURCH IN BURGUNDY

Pencil drawing. Signed "Hervier." Collection of M. Borniche, friend of Hervier.

No. 97

HERVIER (A.)

A WINDMILL

Pen and ink. Signed "Hervier." Collection of M. Borniche.

No. 98

HERVIER (A.)

WATER-COLOR OF NEAPOLITAN WOMAN

HERVIER (A.)

PENDANT

Signed "Hervier." Collection Borniche.

No. 99

ISABEY (E.)

THE COURTIER

Signed "E. Isabey" to the right.

No. 100

JACQUE (CHARLES), b. 1813

LANDSCAPE, WITH POPLARS

Pencil. Signed "Ch. J." From the painter.

No. 101

JACQUE (CHARLES)

PLAIN OF BARBIZON

Crayon, on gray paper. Signed "Ch. J." From the painter.

No. 103

MILLET (J. F.), 1814–1875

STUDY FOR "THE HARVESTERS"

In crayon *conté*. A man is lying down, with his back toward us, supporting his head with his hand ; on the reverse, a similar study. Also a statement on the *mat*, written by M. H. Heymann, Millet's son-in-law, confirming its authenticity. From the collection of M. Lavieille, the engraver, painter, and intimate friend and neighbor of Millet at Barbizon.

No. 104

MILLET (J. F.)

THE CLIFFS AT GREVILLE

A study showing how much can be expressed by a few masterly lines. This was the coast on which Millet was born and brought up, and he loved to depict its rugged cliffs and fields. From collection of M. Lavieille. Statement by M. Heymann, son-in-law of Millet, on the back.

No. 105

MILLET (J. F.)

STUDY FOR "THE SHEPHERDESS"

Crayon *conté*. She stands, resting her hand against a tree, with her back toward us. Two smaller sketches to the right. Collection of M. Lavieille, and statement by M. Heymann on the back.

No. 106

MONNIER (HENRI), 1799–1877

THE END OF THE HONEYMOON

Monnier was the compeer and friend of Daumier, and shares with him the honor of being the pictorial satirist of his time. Water-color. Signed "H. M.," to the left.

No. 107

RAFFET, 1804–1860

MILITARY SCENE, TIME OF THE DIRECTORY

A drawing in India ink, by Raffet, who was the pupil and companion of Charlet in commemorating Napoleon's military glories. Signed " Raffet " to the right.

No. 108

ROUSSEAU (THÉODORE), 1812–1867

A WATER-COLOR LANDSCAPE

A little picture of a hilly country, with rolling cloud effect ; in his earlier manner. Stamped "TH. R." From sale of the painter's studio after decease.

No. 109

ROUSSEAU (THÉODORE)

THE WATER-MILL

A study in pencil, comprehending much form in a few lines Stamped "TH. R." From sale after painter's decease.

No. 110

ROUSSEAU (THÉODORE)

GROUP OF BARE TREES IN WINTER

A study in pencil, made at Fontainebleau, with great precision of the anatomical forms of branches, etc. From Rousseau sale. Stamped "TH. R."

No. 111

ROUSSEAU (THÉODORE)

THE EDGE OF THE WOOD

Another study in similar manner. Signed "TH. R." Collection of Mr. Bonjuan.

No. 112

ROUSSEAU (THÉODORE)

FALLEN AND BARE TREES

In pencil. Signed "TH. R." Collection of Mr. Bonjuan.

No. 113

VALERIO (TH.), 1819–1879

HERZEGOVINIAN BUFFALO DRIVER

Dedicated "To my friend, Delarne.—Valerio." Collection of Mr. Delarue.

No. 114

VALERIO (TH.)

OLD NEAPOLITAN FISHERMAN

A delicate little drawing in pencil and water-color. Dedicated and signed. Delarue Collection.

No. 115

VALERIO (TH.)

A BRITTANY WOMAN

Delicate pencil drawing, with finely drawn profile and drapery. Dedicated and signed. Delarue Collection.

No. 116

VERNET (HORACE), 1789–1863

PRELIMINARY STUDY FOR PICTURE, "THE BATTLE OF THE PYRAMIDS"

Sepia. Signed "H. V.," to the left.



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